

THE MUSICAL WORLD.

1843.

No. 15.

PUBLISHED EVERY THURSDAY, AT NOON,
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XVIII.

THURSDAY, APRIL 13.

In looking through a collected set of Philharmonic programmes, to which we have recently been tempted by the great interest at present awakened for the Society, a variety of notions and speculations have suggested themselves—and it seems to us, if the directors would take the trouble to search and study, their archives might be rendered most profitable to the institution at this juncture. From the review of these interesting documents, it is broadly apparent that the society has sailed far away from its original intention, and its practice through the most “palmy” seasons. That intention was, to support, by mutual and combined endeavours, the purely classical school of music—instrumental, in particular; and that practice, for a long series of years, was maintained with genuine artistic spirit. The first swerving from that high-minded and devoted purpose, obviously germinated the downfall of the society; by successively shifting the object and feature of the performances from the art to the individual operators, till, at last, the concert-bills teem with solo-players and singers—with announced exhibitions of vocalization and manipulative skill—with Italian scenas and French fantasias, and airs with variations—a symphony or two and an overture being retained and tolerated, just as the yeoman-guards’ heavy dresses are worn—for show not profit—as costly encumbrances of former grandeur.

Nothing can more satisfactorily prove the jealous watchfulness of the original directors, and the staunch support of the early well-intentioned subscribers, than the fact,

that when Lafont and Baillet first visited this country, in 1815, though they played their little chamber-pieces of execution at many less important concerts, they were not permitted to evince their surpassing talent as violinists in individual displays at the Philharmonic. The former was thus announced, on Monday, May 29. “*Sinfonia-concertante*; violin, flute, and bassoon obligati, Messrs. Lafont, Ashe, and Holmes.” The latter played in a *concertante*, and is merely announced as principal violin.

The same feeling seems to have watched over the vocal arrangements; which, for many seasons, did not exceed two or three works nightly, and these invariably concerted pieces by not less than three voices—often chorusses, sung by the principal vocalists, doubling the parts; they, merging all self-importance in the higher object and desire of the society—to give superior renderings of the greatest order of compositions. It was not till March 11, 1816, in the fourth season of the society, that a duet was permitted; when Mr. Braham and Naldi sang “*Oh, che amore*,” from Paisiello’s *Barbiere*—and the first song was Mozart’s exquisite “*Dove sono*,” by Miss Stephens, on March 25 of the same year. Even here regard was had to the repression of individualism, for the clarinet accompaniment to this charming *aria* almost constitutes it a *duet*; and it is remarkable that Paer’s “*Su Griselda*,” and Guglielmi’s “*A compir*,” each with violin obligato, were the next innovations, and continued to be favourites at these concerts for many years: but innovations they were, and they formed precedents through which the single display, or

(as it is understood in theatrical phrase) the “star-system” obtained prevalence—a system which is sure to be ruinous wherever adopted, for its very success on one occasion increases the difficulty of accomplishing it on another.

The first original work announced by the Society as “composed” for them, was a symphony of Ries’, performed Feb. 14, 1814; but symphonies of Clementi, Dr. Crotch, and Woelfl, occur in the programmes of the preceding season. These were followed by a vast number of new works by the same authors, and others of Cherubini, Beethoven, Asioli, Cramer, Klengal, Potter, &c., of which we fancy the librarian of the Philharmonic Society can now, alone, render an account. In those days scarcely a concert was without its new piece, in addition to the immense stores of music then unknown in this country, though now familiar, and frequently two original works were produced on the same evening. A question at once suggests itself—would not the revival of these forgotten treasures be useful in the regeneration of the Society? We are very much inclined to think the practicewould prove valuable, as highly interesting to music lovers in general, and as revealing to the world matters which we have no right to consider unworthy upon the mere dictum of any seven directors, however talented or neglectful. Since it seems to be a settled rule that native compositions are only to be tolerated at rare and distant intervals, the dead might surely be considered sufficiently foreign to justify a renewed reception, for they would present no rivalry to existing interests, and would

awaken no prejudice in the most querulous Philharmonic subscriber of the good old times.

As our physicians frequently order patients in the last stage of a dangerous disease to sojourn awhile in their native air, so would we recommend the Philharmonic to visit its early programmes, for the benefit of its own health, and for the indulgence of its ancient and modern supporters, by showing how much better the executive of the Society is now capable of doing justice to the selections of former times. We reprint, verbatim, the first programme of the Society, as a sample that would certainly prove attractive; and so interesting are these documents, that we would fain re-publish the whole series—much rather would we re-listen to the rich banquet they chronicle—and, if the directors are wise, we are sure they will foresee the very probable advantage of repeating one, by way of experiment, and thus afford themselves and their old and fast friends an opportunity to “fight their battles o’er again,” and “shew how fields were won.”

UNDER THE IMMEDIATE PATRONAGE OF

His Royal Highness the Prince Regent.

PHILHARMONIC SOCIETY.

First Concert, MONDAY, March 8th, 1813.

PART I.

Overture to Anacreon	- -	Cherubini.
Quartet, two violins, viola, and violoncello, Messrs. F. Cramer, Moralt, Sherrington, and Lindley	- -	Mozart.
Quartet & Chorus, Nell' orro, Mrs. Moralt; Messrs. Hawes, P. A. Corri, and Kellner	- -	Sacchini.
Serenade, wind instruments, Messrs. Mahon, Oliver, Holmes, Tully, and the Petrides	- -	Mozart.
Symphony	- -	Beethoven.

PART II.

Symphony	- -	Haydn.
Chorus, Placido è il mar, Mrs. Moralt, Miss Hughes; Messrs. P. A. Corri, C. Smith, &c.	- -	Mozart.
Quintetto, two violins, viola, and two violoncellos, Messrs. Salomon, Cudmore, Sherrington, Lindley, and C. Ashley	- -	Boccherini.
Chaconne, Jomelle, and March	- -	Haydn.

Leader, Mr. Salomon.—Piano-Forte, Mr. Clementi.

The Second will take place on Monday next, the 15th March.

MUSIC FOR THE MAD.

The beneficial influence of music upon the mind diseased has long been a matter of observation; and it is gratifying to know that this important truth is every day becoming more and more diffused, not only among medical men, but philanthropists and the public generally. In illustration of this fact, among other authorities upon the subject, reference may be made to the writings of the learned Dr. Bianchini, who states that music was often employed as a remedy, both in chronic and likewise in many acute diseases, by the Egyptians, Hebrews, Greeks, and Romans; and Homer says, that, at the siege of Troy, the plague ceased among the Greeks from the influence of music! It is well known that the ancients attributed great efficacy to the employment of “sweet sounds” in the treatment of insanity; and we read in the Bible that “Saul became calm, and that his fury was allayed, when David played to him on the harp.”

Many remarkable instances of the benign influence of music, in alleviating the sufferings of those labouring under that most grievous of all human calamities—madness, might be mentioned; but one will suffice on the present occasion. Philip V., of Spain, had unhappily become the victim of this dreadful disease. Many remedies had been tried, unsuccessfully, when the queen resolved to send for the singer, Farinelli, to see what effect his great musical powers would have upon the royal patient. The singing of Farinelli so enchanted the king, that he promised to give him any thing he might ask, in order to show his gratitude for the pleasure he had received. Farinelli, having been previously tutored by the queen, requested his majesty to be shaved, dressed, and then to appear at the council-board of his ministers. The king consented, and thus kept his promise to the musician, who afterwards repeatedly sang to his majesty, so that ultimately he was restored to health, and chiefly through the power of music.

In a previous number of “The Musical World,” the account published of a concert, recently given in the lunatic asylum at Yon, near Rouen, satisfactorily shows the good effects produced upon insane persons by means of music, to say nothing of the temporary gratification (although that is also of importance), such beneficial meetings produce upon the great mass of those unfortunate fellow creatures, who are not only deprived of the blessings of reason, but also of their personal liberty. Dr. Webster, the author of the work “On Hospitals for the Insane,” in the autumn of 1842 visited France, expressly to describe the treatment of the lunatics in the various

asylums, which are all under the surveillance of the Minister of the Interior. Music is one of the principal improvements for the recovery of the insane, especially at Bicêtre, for males, and Salpêtrière for female lunatic patients. At the latter extensive insane establishment, the Doctor remarks that “Music is most zealously cultivated among the inmates by the physicians of that hospital, and generally with the happiest results; for, besides reading and amusements, it is reported that,

“Three times a week, after the visit of the physicians, those patients who are able, or whom it is thought advisable to give permission to attend, meet at what is called the *réunion*. On these occasions, some sing, others recite, and the rest sew or knit at the tables round the room; and frequently from seventy to eighty in each division will thus pass an hour very pleasantly, and behave quite as well as some more sane and fashionable audiences occasionally do. M. Falret, one of the physicians, being a great advocate for the cultivation of music as a subsidiary means in the treatment of insanity, zealously promotes the regular *réunions* held in his division. I attended several of them, and was always much gratified with the performances. The room was generally quite full, and many patients looked in at the windows, or listened at the doors. At one of these musical *réunions*, eighty insane patients were present, besides spectators, some of the latter being ladies. M. Falret occupied the centre of an elevated table, having before him the programme of the exercises for the day, with the necessary books. The Abbé, who superintends the religious instruction of the patients, sat on one side, with the school-master and mistress on the other; whilst one of the house-pupils presided at the harpsichord, and a patient led the singing. The performance began with a solo, then duets were sung by different patients, and others recited fables or amusing stories; afterwards, the school-master declaimed an heroic poem, which was followed by three patients reciting the third scene of the third act of Molière’s ‘*Bourgeois Gentilhomme*.’ This they did very correctly from memory, and to the great amusement of the audience. Another song was now sung, a dialogue by two of the patients was then recited, and the day’s amusement concluded with a canticle, in which nearly every one present appeared to join, when all quietly retired, apparently well pleased with their morning’s recreation. As a proof, that music is considered very beneficial, not only are these *réunions* encouraged, but a music-master comes regularly three times a week, to give lessons in singing to the patients; indeed, every means are now employed to engage the

minds of the afflicted inmates of the Salpêtrière in some agreeable or useful occupation, and to gain their confidence by gentleness and kind treatment. This is constantly kept in view; for it is well known that the insane are generally grateful when well treated,—will often become attached to those showing them kindness, and frequently testify their gratitude by endeavouring to check any propensity they may feel to behave absurdly, or commit extravagances. I might dilate at considerable length upon the musical *réunions* held at the Salpêtrière, but it will suffice to observe, that these meetings not only appeared to give much satisfaction to the patients, but also to act efficaciously in their treatment. In many, the effect produced by the music upon their countenances and behaviour was often quite apparent; and I could cite several instances of its beneficial influence, but one will be sufficient, which I met with in a young female who had been admitted the previous evening. At the first visit of the physician, only an hour before, this poor girl was morose, stupid, and could scarcely answer questions distinctly; but now, she seemed pleased with the entertainment, talked to her neighbour, and looked cheerfully up to the physician; indeed, she appeared altogether a changed creature, and no one, from her appearance or conduct, would have said she was either insane, or the inmate of a madhouse."

CORRESPONDENCE.

DOMESTIC MUSIC FOR THE WEALTHY. LETTER XIII.

To the Editor of "The Musical World."

Sir,—The bearing of the establishments, for the institution of which I have pleaded, upon the condition of *Musical Professors*, is to be the theme of the remaining portion of my communications. Although I have been anxious for perspicuity, to keep the sections of my subject as distinct as possible; yet, now that I address myself to the particulars of the theme above stated, I am conscious of having been insensibly led to a partial anticipation of the matter in hand, in several of the former letters. Should something like repetition appear, I crave indulgence. As a member of the profession, it cannot be supposed that I view this section of the subject as the least interesting; yet I own that, in making my approaches, I have a sense of difficulty bordering on painfulness: a feeling rather increased than diminished by my own relative position. I have known a pretty wide circle of the brotherhood, and have been honoured with the special confidence of many. Since the beginning of this series of letters, my friends have generally held some conversation with me on their subject matter at our frequent meetings in the orchestra; of any idea thus elicited, if pertinent to my purpose, I have freely availed myself; nor has any difficulty thus far arisen, in the appropriation of all the information and facts I could collect: all I fear is, that now I come to treat of the condition of the members of the profession, individuals should think themselves intended, when I am speaking of classes, and of particulars common to a multitude.

But it is useless to utter anything in the shape of a lament; conscious of the delicacy of parts of the task devolving on me, I will proceed, as best I may, strong in the integrity of purpose, however weak in all things else. A few preliminary remarks may be permitted me.

In estimating the value of the attainments of any class of men, it is but justice to take into consideration whatever may be peculiar to the professional noviciate of such parties, as well as the labour of application they have undergone. Now, it is a peculiarity in the case of a person studying an instrument, that for a length of time he can be of no service at all. An artisan from the first day of entering on his pursuit, can be made in a degree useful, some inferior branch of labour being at once assigned to him. The same may be said of many professions; but place a musical instrument in a man's hand for the first time, and he can do nothing. This peculiarity was noticed by the sagacious though unmusical mind of Johnson. The pithy paragraph pointing it out, in his usual forcible language, is recorded in Boswell's life, to which I greatly regret I have not at this moment the opportunity of turning, as I think the quotation would have interested your readers. The natural gifts essential to enter on the pursuit with any probability of success, should also come into the estimate. A good ear is the first of these, and the most absolutely indispensable—the second, a natural aptitude for music, more or less strongly developed. These being supposed, several years of steady application must ensue before the party can take his place in an orchestra at all. Another peculiarity attending the position of the musical professor is, that his gains, large or small, are derived from *personal labour* exclusively; a fit of illness dries up all his resources. A master-artisan profits by the labour of his underlings; and their number may, by possibility, be indefinitely increased. The profits and resources of a tradesman or merchant remain untouched in a multitude of cases, although he may be laid low by sickness: his labour may be performed by deputy. From the last-named particular arises another—*viz.*—that, let a professor's position be ever so favourable, his scale of remuneration ever so high, his gains are still limited; those of the tradesman and merchant are susceptible of indefinite increase. I would further ask observation of the comparative prosperity of a first-rate professor with that of a first-rate merchant or tradesman. The difference is enormous, and the recompense to the parties is found to be made in an inverse ratio to the personal qualifications required. If we descend from the first class, and again institute a comparison—similar disproportion will be found to exist. The case of those professors whose gains are derivable solely from their labours in the orchestra, is, in many instances, lamentable in the extreme. I should be sorry to put on paper the facts concerning individuals of high professional merit, that have come under my notice, and that afford doleful confirmation of the truth of the above statement. Suffice it to say, there are many of the class named who may fairly look with envy upon the circumstances of a junior clerk in his first year of service, a petty shopman, or journeyman-mechanic. Yet how small the preparation needful in one case compared with the other! The attainments of orchestral performers are very highly taxed in the construction of modern music. I would particularize one section of the orchestra, concerning which the above fact has struck me with peculiar force—*viz.*—the first-violins. The brilliant, and from their altitude, I may say, *screaming* parts of the overtures to "William Tell," "Ruler of the Spirits," "Massaniello," &c., &c., are of such a degree of difficulty, that unless eight or ten picked artists are obtained to lead the part, and cover the defects of the inferior executants, the effect is frightful. From the meagre prospects open to them, the supply of first-rate orchestral per-

formers is evidently failing, particularly in the department of the violins; and on an Opera night I do not conceive it possible to collect, in London, two additional large and efficient bands.

Had I, Sir, without the mention of any of the foregoing particulars, made the assertion that musical professors were unhappily situated, destitute of encouragement, and ill requited, it would have been esteemed by many of your readers, as little other than a piece of professional cant; perhaps, even now, some may think and say so; however this may be, I commend these particulars to their consideration, as part of my case. The state of the profession has undergone many changes in the last twenty years—many that were first, are last, or nearly so; the body has exhibited new phases—individual pretension is more severely scrutinized—a name no longer answers all demands, though still in many cases accepted for much more than it is worth. A considerable outbreak of new talent has taken place within even the last ten years; to this the operations of the British Society pretty largely contributed. The issue of well-instructed pupils from the Royal Academy of Music has been another element of change, very influential and important in its workings. The multiplication of musical performances accessible to the multitude, from their cheapness, has had important, and, on the whole, highly beneficial consequences. The spread of elementary musical knowledge, by means of singing classes, is effecting changes, and paving the way for further changes, in the rapidly increasing body of the musical republic.

To trace minutely the operations of these alternative movements relating to our art, would be almost endless; although, to musical persons, not without interest. I have rapidly sketched them, to refresh the memory of your readers, to give me the opportunity of observing that change begets its kind, and that so far from its being an objection to my proposition, that it is in this country a novelty, it is a result for which the many previous changes have been appropriately preparative, well adapted to consolidate new and scattered elements, imperatively called for by the condition and increase of musical professors, and eminently adapted to the increase of human enjoyment. My preliminary matter has swelled under my hands, therefore I must abruptly close.

I am, Sir,

Your obedient Servant,

HENRY J. BANISTER.

50, Burton Crescent, Tavistock Square,
11th April, 1843.

It were to be wished that some closer aggregate could be given of the rewards of a professional life, without unlocking the secrets of individuals; for then the world would see how capriciously the sums awarded by the public for the encouragement of music, are disbursed amongst those who assist in its creation and performance—that the actual state of musical ability, and the just appreciation of it, are improved and still advancing in this country, is sufficiently evident to all who look with the willingness to be convinced. A very considerable impetus has been given by the institutions and circumstances above alluded to—and this renders it the more desirable, that means should be suggested and devised, for piloting the onward progress justly and profitably to all; or that which might lead to general advantage and glory, may conduct to the most opposite evils. Hence we applaud the patience and per-

severance with which our correspondent pursues his subject—a subject, at this moment particularly interesting, and we most earnestly encourage and commend him to the thoughtful consideration of our readers.—Ed. M. W.

MUSICAL ANTIQUARIAN SOCIETY.

To the Editor of "The Musical World."

Sir,—Allow me, through the medium of your valuable journal, to call the attention of the members of the "Musical Antiquarian Society" to the fact, that nearly five months have elapsed since the general annual meeting, and the first book of the third year has not yet appeared. This is the more singular, from the fact of its having been announced at that meeting that Weelkes's First Set of Madrigals were then engraved. Knowing and appreciating, as I do, the unwearied and zealous exertions of the respected secretary, Mr. Rimbault, I at once acquit him of any negligence in the affair. I would then ask, with whom doth the fault lay? Perhaps the council will solve this question, as, at the last general meeting, the eighth law of the society was revised, and now stands as follows:—"That any member, whose subscription shall not be paid on or before the 31st of January in each year, shall no longer be considered as a member of this society."

Your kind insertion of this will very much oblige, (and I think I may add the members generally),

Sir,

Your very obedient servant,
A MEMBER OF THE MUSICAL ANTIQUARIAN SOCIETY.

27th March, 1843.

We readily give place to the above, in order that the authorities may be induced to explain for themselves. The work alluded to is, we believe, all but ready, Mr. E. Hopkins having finished his editorial labours, and Mr. E. F. Rimbault having furnished an historical or antiquarian introduction.—Ed. M. W.

MUSICAL INTELLIGENCE.

Metropolitan.

MISS LUCOMBE'S CONCERT.

This interesting and rapidly advancing vocalist was honoured by the attendance of a numerous and fashionable audience, on Wednesday the 5th, at the Hanover Square Rooms, the performance being under the patronage of the Duke of Cambridge, and other distinguished persons. Miss Lucombe's chaste style and unaffected deportment have ensured her a host of admiring friends, and her career promises to be a brilliant and lasting one. She was assisted on the present occasion by Miss C. Novello, Miss M. B. Hawes, Mr. H. Phillips, Messrs. Lazarus, Willy, Hausmann, and Miss Orger. Mr. John Parry was absent through indisposition, which occasioned considerable regret; but Mr. Giubilei attended, and sang Rossini's "Tarantella" with great spirit, raising those of the audience by his successful effort. Cimarosa's charming lady-trio was

capitally sung by the Misses Novello, Lucombe, and Hawes. Miss Orger played very successfully on the pianoforte. Mr. Lucas conducted this pleasant concert with musicianly care and success.

MR. G. A. MACFARREN AND MR. J. W. DAVISON'S THIRD CONCERT OF CHAMBER MUSIC.

The terminating performance of the series took place on Wednesday (5th inst), and was honoured by a numerous audience, including a crowd of the musical *élite* of London. The executive force was powerful—Miss Rainforth, Miss Marshall, Miss Bassano, and Miss Dolby; Messrs. Giubilei, C. White, Clifford, and Ferrari, were the vocalists; and Messrs. E. W. Thomas, the two Banisters, Reinagle, J. W. Davison, and W. H. Holmes, were the instrumental contributors to the evening's enjoyment. Among a great variety of charming compositions of Dussek, Beethoven, Mozart, Bach, Scarlatti, Mendelssohn, Spohr, W. S. Bennett, H. Smart, Mudie, Davison, and Macfarren, all of which were admirably rendered, the most remarkable pieces were—a new song of Mendelssohn, contributed by the author to Mr. Macfarren's album, during his last visit to this country, and sung very effectively by Miss Dolby, for the first and only time; "Ah! why do we love?" a cavatina of Mr. Macfarren, charmingly given by Miss Marshall, and encored; a duet of Mr. H. Smart, "Come, let us begone," a very clever and pleasing work, sung with great spirit by Misses Marshall and Dolby; Mr. Davison's "Drear nighted December;" two Italian songs of Mr. Macfarren, "Le prime e l'ultime parole d'amore," the former sung by Mr. Clifford, the latter by Mr. Giubilei, in a style of fervour and artistical feeling that awakened a spontaneous encore; an arietta of Mr. Mudie, very purely rendered by Miss Bassano; a song from Schiller's "Die Rauber," to which Miss Rainforth imparted a musical vitality of the highest musicianly character; and the "Good night" trio from the "Devil's Opera," executed in the most captivating manner by Misses Rainforth, Marshall, and Dolby. Let us not omit a tribute of justice to Mr. Holmes for the wonderful performance of a second sonata of Mr. Macfarren—a performance combining all the paramount excellences of pianoforte playing in a most eminent degree, and which fully entitles him to the highest honours of the art and the profession. We believe these concerts will be long remembered by those who have attended them, and the *entrepreneurs* may reasonably feel some honest pride in their great success, and in the large amount of intelligent patronage bestowed on them.

KENNINGTON CONCERTS.

The sixth and last performance, for the present season, took place on Wednesday evening, and attracted a full and fashionable audience. A small, but effective band played several overtures in good style, under the leadership of Mr. O. H. Toulmin; and Mr. A. Toulmin executed a harp concerto of Bochsá with great spirit and brilliancy. The two Misses Birch, Miss Bassano, and Miss Messent, Messrs. Harrison and Ransford, formed the vocal strength. Mr. John Parry had been announced, but the disappointment of other laughter lovers, occasioned by that gentleman's untoward indisposition, was shared by the present company with great complacency and patience. Of the singers, it is needless to speak of those well known and appreciated. Miss Eliza Birch improves rapidly, and bids fair to occupy a high station in her caste. Miss Messent, who is another very promising aspirant for vocal honours, has a clear and flexible soprano voice, of considerable compass, power, and sweetness; she is a pupil of Mr. Crevelli, in the Royal Academy of Music, and with diligent study and practice may achieve a brilliant career—she sang very efficiently on this occasion. The concert was conducted by Mr. Cittadini, and afforded general satisfaction.

MR. BLAGROVE'S SÉANCES MUSICALES.

The first of a series of entertainments, under this title, took place on Thursday last, and was well attended. The large Hanover Square Room presented a novel appearance, being carpeted, and the seats disposed longitudinally, as formerly at the Quartet concerts. The seats were also provided with arms, and were numbered corresponding with the tickets issued, so that much inconvenience was avoided and comfort improved. The performance, so far as the individual efforts of Mr. Blagrove were concerned, was all that could be desired; but the *débuts* of two or three new singers, with a view (as the programme stated) to develop a new style of musical expression, proved a total failure, and did much to neutralize the whole affair.

SACRED HARMONIC SOCIETY.

Exeter Hall was the scene of a most extraordinary and unwelcome disturbance, on Friday evening, when the "Messiah" was announced for performance, with the attractive co-operation of Miss Clara Novello and Mrs. Alfred Shaw, in addition to Miss Towers, Mr. Hobbs, and Mr. Phillips, the established favourites at these concerts. Mrs. Shaw acquitted herself, as she always does, with equal ability and good discretion; justly entitling her to the applause and admiration of her auditors. Miss Towers is rapidly taking a high station in

her art. Messrs. Hobbs and Phillips have won laurels that are not easily to wither or be disregarded. Miss Novello has every thing to achieve; for the recollection of her early efforts is considerably worn away, and she herself is changed; we must, therefore, regret that any thing should impede the smooth course of her professional prosperity; and so saying, we merely recount the circumstances as they occurred, just remarking that an audience of two or three thousand persons are entitled to consideration, and earnestly commending to all public performers the serious inculcation of that sapient line of Dr. Johnson:

"Those who live to please—must please, to live."

The song of "How beautiful are the feet," was re-demanded—a practice always injudicious, and, as always, objected to by some. Miss Novello sat down, and though the dissentients were speedily out-voiced and overcome, she refused to repeat the song. Great uproar ensued—the lady left the orchestra in evident excitement—the performance was marred and interrupted by the clamour—Miss Novello returned—an apology was offered on the score of her fatigue and indisposition—she sang "I know that my Redeemer," and finally quitted the hall, amid the unequivocal expressions of popular displeasure.

DRURY LANE THEATRE.

We rejoice, for the sake of the establishment, and for the credit of the several artists, to find that the attraction of "Sappho" continues. On each evening last week, when the opera was repeated, the theatre was very numerous and brilliantly attended; which is a sufficient proof that musical performances, carefully prepared, are, just now, the most safe commodities to speculate upon in the theatrical market. Our opinions, given last week, are confirmed by repeated hearings. The song of Mr. Phillips in the first act, the quintett in the second act, and, perhaps, Mr. Allen's cavatina in the third, with its preceding clarinet solo (however unmeaning), are the only really pleasant things in the opera. Miss Novello's *aria* on her entrée, would be infinitely more successful if abridged of its *allegro*—the short movement of the duet by Mrs. Shaw and Miss Novello, which is nightly encored, for the superior and blending quality of its delivery, is spoiled by the abrupt modulations, which are but affectations of science, and are totally unnatural and out of place. The ode, supposed to be improvised by Sappho, at the moment she is about to take the Leucadian leap, is a very inferior specimen of galopade tune; such as a laundress might essay on diving into an abyss of starch. From this, it will be readily seen that the more merit is due to the performers, and to the admirable

taste and perfection of the getting up. The like attention bestowed on an original opera, would make the fortune of music in this country.

QUARTET CONCERTS.

The second of these truly classical performances took place on Monday evening, in the throne room, Crosby Hall. The programme consisted of Haydn's "Seven last words"—Beethoven's trio in B flat major, Op. 97—a MS. song of Mr. H. Smart, "The lamb which is in the midst of the throne"—Dr. Crotch's "Ye guardian saints"—the former sung by Miss A. Williams, the latter by Mr. A. Novello—and Mozart's C major quintet, No. 1. The Misses Williams, Mr. Carter, and Mr. A. Novello, sang the vocal portion of Haydn's extraordinary work, which was conducted by Mr. Novello, Sen., and capitally rendered. The trio was finely played by Mrs. Anderson, Messrs. Dando and Lucas. The charming quintet had ample justice from Messrs. Dando, Gattie, Loder, J. Loder, and Lucas. Mr. H. Smart accompanied the songs. Of all the musical doings of the metropolis, these are the most *recherché* and perfect—nothing is attempted but of the most superior quality, and every thing is studied to be rendered justice to. Those who attend them are the most scrupulous judges, and they are rarely unsatisfied or displeased. These are indeed *Philharmonic* concerts, where the art alone, and the unsophisticated love of it, alone have sway.

MR. WILSON'S ENTERTAINMENT.

We are weary of repeating our weekly announcement of the continued success and merit of these very pleasing and rational entertainments. They are always crowded by intellectual and respectable company—they constantly interest and captivate the hearer—and they invariably merit the warm and general applause they receive. The performance on Monday was designated "Another Nicht wi' Burns," and consisted of a thread of anecdote concerning the Bard of Human Nature, on which were strung a choice collection of his lyrical pearls—pearls gathered from a bounteous head, and steeped in the generous fountains of the heart. What Garrick was to Shakspeare, Mr. Wilson has proved himself to Burns—a most able and perfect illustrator, whose exertions familiarize and do honour to the poet. There is so little apparent effort, and so much of that super-art which hides itself in the modesty of nature, that the most refined and the most simple music-lovers are alike gratified by the labours of the artist; and the choice of material is no less excellent and acceptable. Many of the fine old airs, sung on Monday evening, are bright, and fresh, and fragrant as the spring flowers of yesterday; Burns may be said to have sprinkled them

with dew; and Wilson, with his fine voice and unaffected manner, sunshines them into gems. Let us not forget, when our country cousins arrive, after Easter, to introduce them to these entertainments, amongst the highest attractions of London in its glorious season.

MR. ADAMS'S ORGAN PERFORMANCE.

A numerous company, including many distinguished professors and amateurs of the organ, assembled last evening, in the large room of the factory of Messrs. Gray and Davison, 9, New Road, on occasion of the opening of a splendid instrument built by them for the church of St. Paul, Wilton Place, Knightsbridge. There is so much to say on the subject of this capital organ, the performance of Mr. Adams, and the selection of music, that we are induced to defer our notice till next week, when ample time and space will be afforded to render justice to each—suffice it, that the instrument is a production of art most creditable to the eminent builders, and that the performance fully tested its capabilities, and sustained Mr. Adams's great reputation.

Provincial.

BRIGHTON, April 1.

A series of organ and choral performances has been given here, during the past three weeks, by Mr. Bond, a resident professor, and has created a very considerable sensation. Mr. Bond has completed, at a very large expense, an instrument of the most superior quality and description, which was commenced by a townsman, some time since, and has been finished under the superintendence of Mr. Bishop, the eminent builder. The range of this fine organ is from CCC to F in altissimo; the solo stops are beautifully voiced, and the pedal organ is full and effective. Mr. Bond has erected a room in his garden for the display of his instrument, and the performances in question consisted of selections from the great masters, very ably rendered by Mr. Bond, with vocal solos by Mrs. Bond, known to the public as Miss Leatham, and choruses by a well-drilled choir of twenty. Mrs. Bond's voice is a pure soprano, combining great power, sweetness, and flexibility—her execution and embellishments are in the best taste—her singing of several classical and difficult pieces, particularly "With verdure clad," and Cimarosa's "Che per pietà," were excellent specimens of vocal art. The style and intrinsic quality of these performances, and their very great success, induce an earnest hope amongst the music-lovers of Brighton that a second series may speedily be announced.

Foreign.

BERLIN, March 28.

On the 23rd, the Prince Royal's birth-day was celebrated in the spacious white hall of the palace, by a grand masqued fête, and a national poetical pageant. The masquers were habited to represent the court of Ferrara in the 16th century, offering a most brilliant and tasteful *coup d'œil*. The pageant embodied the singular old national ballad of "Reinche Fuchs," most cleverly and humorously personated; and the whole was accompanied by music, composed and arranged for the occasion by Meyerbeer; thereby giving a charm to the entertainment utterly distancing the ball given last year in London. It is thus that the arts and the talent of the country are fostered everywhere but in the British Isles.

DRESDEN, Feb. 10.

The soirée musicale given by the celebrated harpist, Parish Alvars, was one of the fullest and most brilliant of the season. However great the expectations, this extraordinary artist will always surpass them with his wonderful powers of execution. He always produces new and surprising effects, which no other instrument has the power of imitating, and which augments the beauty of his inspired compositions. The finish and brilliancy of his performance is magical. Several times must he be heard in order to appreciate fully the versatility of his talents—the youthful freshness and richness of his imagination.

HAMBURG, March 24.

M. Berlioz gave a concert on the 22nd, in the theatre, the orchestra being doubled for the occasion. The whole programme consisted of his own works, with the exception of Weber's *aufforderung zum Tanz*, instrumented by him, viz.:—a symphony in four divisions, called "Childe Harold," overture, "Les Francs Juges;" a cantata with chorus, "The Death of the Emperor;" two movements of his, "Requiem;" a cavatina from "Benvenuto Cellini;" two Romances; and a violin solo. Our critics are by no means gratified by these works, which appear to be filled with unusual effects and abruptnesses as to be almost unintelligible, especially at a single hearing. The concert was well attended, but the impression was any thing but favourable. Mendelssohn's "St. Paul" is in preparation, and great expectations are entertained of its success.

Miscellaneous.

SOCIETÀ ARMONICA.—We regret exceedingly to hear, that Mr. Forbes has been obliged to abandon the idea of giving the six subscription concerts, which had been announced, at the Opera concert room. Several causes are assigned—one, and we fear the most important, is the paucity of subscribers who have entered their names; and a second, the vast expenditure which he must incur to ensure the services of the Italian singers; to say nothing of a complete band, and the great expenses of the room, printing, advertisements, attendants, &c., &c. We have looked upon the Società Armonica concerts as second only to the Philharmonic, and we regret very much that the public do not encourage Mr. Forbes sufficiently to ensure him from a most serious loss, were he to give the concerts at his own risk, as has been the case these few seasons past.

ROYAL SOCIETY OF MUSICIANS.—The venerable Madrigal Society will hold its meeting this day, instead of the 20th inst., in order not to interfere with the festival of the Royal Society of Musicians, which will take place on that day, the Duke of Cambridge in the chair. Besides a host of male singers, the following ladies will give their valuable services: Miss Rainforth, Mrs. C. Harper, and Miss M. B. Hawes. Mr. Willy will play a solo on the violin, and Mr. J. B. Chatterton a fantasia on the harp, accompanied on the piano-forte by Mr. W. S. Bennett.

NEW MUSICAL FUND.—A correspondent inquires whether the New Musical Fund is defunct? We cannot answer the

question; perhaps some of our readers will oblige our correspondent by doing so: we believe it has been dissolved, but when or how we know not.

MUSICAL MIGRATIONS.—Mrs. Alfred Shaw, Miss S. Novello, Miss Poole, Mr. E. Hime, and Mr. Giubilei will give a concert at Bath, on the 24th instant, and another at Cheltenham on the 25th; from thence they will pay a visit to a few places, and commence a fortnight's engagement at the Theatre Royal, Dublin, on the 1st of May. They will return to London on the 15th of the same month. Mr. Braham and his Son give a second vocal concert at Cheltenham, which we hope may prove as successful as the first did. Both sire and son have met with the most gratifying reception at the various places where they have sung, and the latter is daily improving.

CONCERT ROOM, PRINCESS'S THEATRE.—A number of workmen are employed in preparing the large room attached to the Princess's Theatre for concerts. An orchestra has been erected at the north (or Castle Street) end and several reserved seats, elevated at the south end, or that adjoining the theatre. The entrance to the room is from Castle Street, and it does not interfere with the theatre. The room is a very spacious, elegant structure, somewhat wider than the Hanover Rooms, and nearly as long; and it will accommodate six or seven hundred. It is lighted from the roof by several windows, which have elegantly painted transparencies, producing a charming effect by day. It was the intention of the proprietors to open the room with a grand concert, but the idea has been abandoned for the present. Could not the British and Professional Choral Societies join issue, and give a performance there?

AMATEUR MUSIC IN PARIS.—We have been favoured with the following "Passage from the Journal of a Dilettante," which contrasts the state of the art and of society in that gay capital with matters here at home.

"A splendid concert, under the superintendence of Madame la Comtesse de Sparre, was given at the *Hôtel de Ville*, on 30th March, for the benefit of the sufferers at Guadaloupe, when a popular selection of music was performed by some of the most distinguished amateurs in Paris, including the charming Comtesse de Sparre, Mesdames Goussard, Du Bignon, et De Julvecourt. These celebrated amateurs were assisted by Messrs. Balfe, Alari, Offenbach, and Dreyshock. The most attractive pieces during the evening, were M. Offenbach's fantasia upon the violoncello; M. Dreyshock's admirable performance upon a splendid pianoforte of Erard's; and the following vocal pieces—the cavatina from "Semiramide," sung in the most finished style and sparkling brilliancy by the accomplished Comtesse de Sparre; the duo from Balfe's "Falstaff," by Messrs. De la Mazelieu and Balfe; and the duo from "Don Pasquale," by the Comtesse De Sparre and Naiveté, which was given with all the *vis comica* and *naïveté* for which these

talented persons are so justly admired. A duet of Alari, sung by La Comtesse de Sparre and Alexis Dupont, was much applauded. The finale, "Dei Capuletti," and a psalm by Marcello, were well sung by about fifty of the most distinguished amateurs in Paris, conducted by Signor Alari. The superb *salle* was crowded with twelve hundred of the *beau monde*. We are sorry we cannot compliment the amateur who presided at the pianoforte."

PRINCESS'S THEATRE.—A new tenor is announced here as a pupil of M. Bordogni of Paris—the young gentleman is, however, indebted to that eminent professor but for a very few lessons, received three or four years ago; and owes whatever musical cultivation he possesses to the persevering care and attention of Mr. James Bennet, who is fully entitled to all the success his pupil may achieve.

MR. BALFE.—Another indisposition has re-postponed the production of the new opera in Paris, which was to have been performed for the first time on Thursday last.

SIGNOR FORNASARI.—This excellent artist has accepted an engagement at the Italian Opera in Paris for the ensuing winter season, upon the strength of his very extraordinary success in London.

LIST OF NEW PUBLICATIONS.

VOCAL.

Spoehr's Opera, "Jessonda," English and German words, with Pianoforte Accompaniment.—J. J. Ewer and Co.

Mrs. G. A. Beckett—"When mem'ry through the mist of tears"—Chappell.

"'Tis not the sparkling diadem"—Chappell.

Donizetti—"Inspirazione Viennese," Raccolta di 5 Ariette, e 2 Duetti Italiana, neatly bound, with gilt edges. Also, in separate numbers, viz.: 1. "La Zingare," Ariette;—2. "Non m'ai più," Ditto;—3. "L'Or del Ritorno," Ditto;—4. "Il Sospiro," Ditto;—5. "È morte," Ditto;—6. "Predestinazione," Duetto;—7. "Che vuoi di più," Ditto.—T. Boosey and Co.

F. Florimo—"Rut a Naomi" (Ruth), Aria—T. Boosey and Co.

La Stella Cadente, "Fuoco fatuo"—T. Boosey and Co.

Lardelli—"L'Addio a Rubini," poesia di Manfredi Maggioni.—T. Boosey and Co.

INSTRUMENTAL.

Spoehr—Overture to "Jessonda," for Pianoforte—two performers.—J. J. Ewer and Co.

Hunten—"Bel conforto"—Pianoforte duet, Op. 12, No. 2.—Chappell.

Luigi—Cardinal Ximenes' "Portuguese March," for guitar.—Chappell.

Beethoven—Sonatas for pianoforte and violin, in score. Op. 23 and 47.—J. J. Ewer and Co.

Boildieu—Overtures to the "Caliph of Bagdad," "The White Lady," and "John of Paris," pianoforte four hands.—J. J. Ewer and Co.

C. E. Horsley—Sonata for pianoforte and violoncello.—J. J. Ewer and Co.

Mendelssohn Bartholdy—Pianoforte Sonata in E major.—J. J. Ewer and Co.

Mozart—Pianoforte sonatas, new and uniform edition, Nos. 10, 11, and 12.—J. J. Ewer and Co.

Rossini—"La Donna del Lago," pianoforte solo (new edition).—J. J. Ewer and Co.

Mocker—Rondo Capriccio, pour le Piano-Forte, sur "La Barcarola de Stradella"—T. Boosey & Co.

Notice to Correspondents.

Mr. Schneebelle—Signor de Lima.—Their subscriptions are acknowledged, with thanks.

Gamma.—The note, we fear, would be charged by the Stamp Office authorities, with advertisement duty, since it but announces, and does not record.

Amicus.—Certainly.

Mr. J. W. is informed that no complete sets of Vol. 17 are now to be had. Several inquiries have been made for Nos. 1 and 11, and any person having such without wishing to retain them, may dispose of them advantageously, on application at the office.

Veritas.—We do not print letters on important subjects, to which authentic names are not subscribed. We regret the fracas of Friday, but really think the lady's conduct provoked censure.

Advertisements.**HER MAJESTY'S THEATRE.**

The Nobility, Subscribers, and the Public are respectfully informed, that arrangements have been effected by which Madlle FANNY ELLSLER will appear at this Theatre FOUR NIGHTS MORE.

On Tuesday next, April 18, 1843, Bellini's Opera of NORMA. Norma, Madame Grisi; Adalgisa, Madlle Mottini; Pollio, Signor Conti; Orovoso, Signor Lablache. With a favourite BALLET.

On Thursday (an extra night), Rossini's Serious Opera of SEMIRAMIDE. Semiramide, Madame Grisi; Arsace, Madlle Brambilla; Idreno, Signor Conti; Assur, Signor Fornasari; Oroo, Signor Lablache. With UN BAL SOUS LOUIS XIV. And the Ballet of LA GIPSY, in which Madlle Fanny Ellsler, Adèle Dumilâtre, and Guy Stephan. Messrs. Silvain, Gosselin, Coulon, and the whole of the principal Dancers will perform.

Applications for Boxes, Stalls, and Tickets to be made at the Box Office, Opera Colonnade. Doors open at Seven—the Opera commences at half-past Seven o'clock.

Theatre Royal, DRURY LANE.

On Monday, April 17, Her Majesty's Servants will act the Tragedy of MACBETH. Macbeth, Mr. Macready; Macduff, Mr. Phelps; Lady Macbeth, Mrs. Warner; Hecate, Mr. Phillips. After which a New Entertainment entitled FORTUNIO.

Tuesday, Thursday, and Saturday, SAPPHO, in which Messrs. Allen, J. Reeves, H. Phillips, and Stretton; Miss Clara Novello, Mrs. Alfred Shaw, and Mrs. Serle, will perform. With other Entertainments.

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This Evening, Thursday, April 13, and Saturday, the 15th, Barnett's Opera of the "MOUNTAIN SYLPH," produced under the direction of Mr. Frazer, with New Scenery by Mr. Phillips. This beautiful Opera, which has made so decided a hit at this establishment, will be performed three times in each week until further notice. To-morrow, being Good Friday, there will be no Performance. Each evening a CONCERT, an OPERA, and a risible BALLET-PANTOMIME. The Amusements are interspersed with many pleasing musical incidents. Doors open at Six, begin at half-past Six o'clock.—On Easter Monday will be revived Aubert's Opera of FRA DIAVOLO. Also will be produced, for the first time, a COMIC PANTOMIME, of a new and peculiar construction.—Managing Director, Mr. CAMPBELL.

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Farewell to Lochaber—Come under my plaidie—Pibroch o' Donuil Dhuibh—Row weel, my boatie, row weel—The Reel o' Tullochgorum.

The Doors will be opened at Half-past Seven o'clock, the Entertainment commence at Eight, and terminate about Ten o'clock.

Front Seats, 2s. 6d.; Back Seats, 2s.

No more tickets are issued for the front, or reserved seats, than they can conveniently hold, and parties are recommended to be in their seats before eight o'clock.

Private Boxes for Six Persons, 15s.; for Eight, £1, to be had at the Music Hall, at Messrs. Cramer's, at Duff's, at Ollivier's, and at Leader's, Bond Street, and at Messrs. Keith, Frowse, and Co's.

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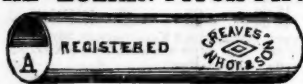
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